

ZSOLT BARÁTH: THE ROLE OF NEWS  
AND NEWS REPORTING ALONG THE  
UPPER RÁBA IN THE 17TH CENTURY –  
CONTRIBUTIONS TO THE EARLY  
MODERN HISTORY OF THE RÁBA RIVER

The fortifications of the frontier region, which was consolidating against Kanizsa by the middle of the 17<sup>th</sup> century, could not fully withstand the Ottoman raids, so the Rába was a secondary defensive barrier behind the chain of fortifications of the Batthyány estates. In addition to the organization of the works on the river, providing news for the population living along the Rába and the ‘news-shooting’ artillery system played an essential role in the protection. Once the information had been classified, the military and other units in the larger fortresses were able to mount an effective resistance against the Ottomans. One of the key elements of this structure was also the ‘pretense’, the spread of the reputation of constant readiness through troop concentrations and movements.

ZOLTÁN CSISZÁR: ON THE FRINGES OF  
THE OCCUPIED TERRITORIES  
THE TURKISH-ERA OF  
ALSÓ-KEMENESHÁT (17<sup>TH</sup> CENTURY)

The article is a continuation of the study published in the *Vasi Szemle* 2024, issue 2, and examines the Turkish status of the medieval settlements (*villa* ‘village’; *possessio* ‘possession, estate’; *praedium* ‘manor, lowland’; *terra* ‘land, estate’) of the small area now called Alsó-Kemeneshát. First, it describes the changes in the taxation system of the 17<sup>th</sup> century and the differences in the notation of the censuses, and then the data of the *Conscriptiones portarum* (E 158) diical collection of the Hungarian National Archives for the region. The data revealed

provide a comprehensive picture of the Turkish status of the settlements concerned and complement the incomplete knowledge of the region. The author concludes the study with a look at the beginning of the 18<sup>th</sup> century, as there are no censuses for the second half of the 17<sup>th</sup> century.

JÓZSEF GÁL: ARTISTIC LIFE IN  
SZOMBATHELY, 1919–1930

The paper intends to present the cultural events in the decade from 1919 to 1930. The first part summarizes the main events of the activities of the Fine and Applied Arts Department of the Cultural Association of Vasvármegye and the City of Szombathely, which organized the cultural life of the city, based on the few surviving documents in the Savaria Museum and on articles on the subject in the daily press. The culture of the fine arts in the county’s capital is primarily represented by exhibitions, most of which were held in the present-day Savaria Museum’s Gallery. The second, larger part of the essay presents a series of these exhibitions. The exhibitions are covered with varying degrees of thoroughness by the mostly anonymous authors of the daily papers. They mention the director, the names of the exhibiting artists, rarely the titles or themes of the works, and a few words of praise for the works on show. Occasionally, especially in the first half of the twenties, they even mention the names of the buyers. The final part of the essay describes the exhibitions, mainly organized by art dealers, which were held in the Kovács Hotel and the ceremonial hall of the County Hall. Among the recommended artists are now established classics: Mednyánszky, Rippl Rónai, Iványi-Grünwald, Edvi Illés, and the popular painters of the time, László Fülöp, Pállik and others.

BALÁZS BUKITS: CELEBRATIONS  
IN THE CONSTRUCTION OF A CITY'S  
IDENTITY - THE SAVARIA CARNIVALS  
AND MAY DAY CELEBRATIONS  
OF THE 1960'S

In the 1960s, the vigorous popular education work in Szombathely, linked to the building of the Kádár compromise, had two major flagships: the Labor Day Festival and the Savaria Carnival. The increasingly less stringent regulations in the organization of the Labor Day celebrations and the crowd reconciling itself to the system in the name of 'bread and circuses' can be interpreted as an allegory of 'goulash communism'. Meanwhile, the colorful historical carnival of the Savaria Carnival boosted the city's tourism and served to vent repressed patriotic feelings. Behind the costumes, however, there was also a sense of popular education: the historical festival played an important role in transmitting a socialist view of history and building socialist patriotism.

GÁBOR A. TÓTH:  
NEW ANTHROPOLOGICAL DATA ON  
THE AVAR POPULATIONS OF VAS  
COUNTY

The present summary is a data-reporting study. It describes the results of anthropological investigations of human bone remains of the 8<sup>th</sup>-9<sup>th</sup> centuries excavated in 2021 at the Pápoc Miklósfá site in Vas County (West Transdanubia). The graves probably belonged to a larger cemetery. The bone material belongs to the collection of the Savaria Museum in Szombathely.

IMRE GRÁFIK: MEANING CREATION IN  
FOLK ART OBJECTS

Besides their functional and decoration character, folk art objects can have other meanings besides their aesthetic value. In the meaning creation, a specific trinity can be observed. In the process of creation: 1. improvisational; 2. conscious; 3. influenced/determined by material and technique. In the creation of meaning: 1. based on tradition (instinctive?!); 2. of free will (including innovation); 3. on request. In the representation of meanings: 1. The object (as such) is a symbol carrying meaning; 2. Meanings associated with the decoration of objects; 3. Objects with textual references specifically to particular persons. However, when interpreting, it must be borne in mind that meanings can be lost from memory over time, can change, and must be analyzed in the light of the phenomenon of so-called 'symbol deterioration/signal deterioration'.

BALÁZS FÚZFA: DREAMING OF  
SLOWING DOWN DETERIORATION  
FOR CSABA TÓTH'S RETROSPECTIVE  
EXHIBITION, KÜLDETÉS (MISSION)

In his opening remarks, Balázs Fúzfa primarily seeks to address how the efforts of a large-format artist to interpret the world achieved universality as his body of work evolved. Over the decades, Csaba Tóth developed a distinctive system of symbols that transcended tastes and genres, shaping his career as a painter. The world he constructed from letters and colors may not always greet us with a smile, but it serves as a unique reminder that the responsibility is ours alone.

LÍVIA ÖLBEI: HAPPENS TWICE  
FOR THE EXHIBITION OF GRAPHIC  
ARTIST LAJOS KAMPER

At the opening of the exhibition *Metamorphosis* by graphic artist Lajos Kamper in Szombathely, Lívia Ölbei emphasizes that, to her, Kamper's work has always been about the craftsmanship of etching – marked by precision, detailed beauty, lyricism and logic, elegance, and mystery. Although at first glance, the pieces in the *Metamorphosis* series seem unlike Kamper's earlier works, they remain unmistakably recognizable.

ANNA CEBULA: GYULA DERKOVITS  
AND HIS LIVING MEMORY,  
SZOMBATHELY PICTURE GALLERY

The concept of the exhibition 'Inevitable Separation in the Art of Gyula Derkovits', which was organized this year, 2024 - within the framework of Derkovits 130 - was focused on the fact that I wanted to show, as a curator, that Gyula Derkovits has a message for people today: just as he held up a mirror to society in his time, he holds up a mirror to society now. He was an empathetic, compassionate man, blessed with great social sensitivity and lyricism, often going against his own interests. And the Szombathely Gallery, which was established thanks to a great civil partnership to nurture and care for the artist's legacy and to serve as a showcase for contemporary art, has proved that it has fulfilled this task to a high standard over the past forty years.